

AGO NEWS

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Prints of the Pont-Aven School

Images of Brittany

THE MEETING OF PAUL GAUGUIN AND EMILE BERNARD IN the picturesque Breton village of Pont-Aven in the summer of 1888 sparked the development of a revolutionary new style. Translated into the printmaking medium, Synthetism approached astonishing limits of abstraction, as witnessed by the exhibition *Gauguin and his Circle in Brittany: The Prints of the Pont-Aven School*, Margaret Eaton Gallery, March 28 - May 10, organized by the Smithsonian Institution Traveling Exhibition Service; sponsored by Morris/Rose/Ledgett.

BY BRENDA RIX

Torontonians will well remember the spectacular exhibition *Vincent van Gogh and the Birth of Cloisonism* at the Art Gallery of Ontario in 1981. In addition to the in-depth representation of the work of the great Post-Impressionist painter, the exhibition also explored his catalytic, albeit turbulent relationship with such avant-garde French artists as Paul Gauguin, Emile Bernard, and Paul Sérusier, and their role in the development of the revolutionary Synthetist style, also known as Cloisonism. Now the work of Gauguin, Bernard, Sérusier, and their Pont-Aven Circle can once again be seen at the Gallery, this time in an exhibition of rare experimental prints, organized and circulated by SITEs, the traveling exhibition service of the Smithsonian Institution.

No museum or public collection owns a representative group of prints by the Pont-Aven School. The exhibition *Gauguin and his Circle in Brittany: The Prints of the Pont-Aven School* includes 85 zincographs, etchings, lithographs, and woodcuts drawn from the collection assembled by Samuel Josefowitz over the last 30 years. The prints are extremely rare; often individual plates were printed in only two or three impressions, which were kept by the artists or given to friends. Although the paintings of the Pont-Aven School have received much scholarly attention over the last few years, this exhibition and accompanying catalogue, written by Caroline Boyle-Turner, guest curator at the Rijksmuseum Vincent van Gogh, in Amsterdam, is the first in-depth study of the printmaking activities of the group during the key period between 1888 and 1895.

The nine artists represented in the exhibition all worked for a short time in a small village on the southern coast of Brittany called Pont-Aven, a popular summer retreat for artists long before Paul Gauguin first went there in 1886. In late summer 1888, Gauguin met the younger artist Emile Bernard in Brittany, and their individual artistic explorations came to fruition. Together they introduced their radical ideas about painting to the rest of the Pont-Aven circle, but, as Caroline Boyle-Turner states in the exhibition catalogue, "Gauguin was... the main driving force in the movement. He taught and inspired the others to abandon academic restraints and to explore the theories of a new style, termed 'Synthetism,' characterized by flat forms, harmonious colours, rhythmic patterns, and, more often than not, a depiction of the people and landscape of Brittany that so fascinated all of them."

By the spring of 1889, Gauguin was ready to present his new ideas to the public and attempted to obtain exhibition space at the *Exposition Universelle* in Paris. As no space was made available to him or other avant-garde artists, the walls of a café owned by a man



Above: Cuno Amiet (Swiss, 1868-1961) *Les Vaches* (The Cows), etching, 18.1 x 8.2 cm. Collection of the Fridart Foundation.

Right: Emile Bernard (French, 1868-1941) *Bretons dans une Barque* (Bretons in a sailboat), zincograph with gouache, 31.7 x 24.7 cm. Collection of the Fridart Foundation.

Below Right: Paul Gauguin (French, 1848-1903) *Les Drames de la mer, Bretagne* (Dramas of the Sea), zincograph, 53 x 66 cm. Collection of the Fridart Foundation.



named Volpini were secured by a friend, and over 100 works by Gauguin and his circle were exhibited. A notice in the small catalogue that accompanied the exhibition stated that an album of "lithographs" was available upon request. In reality, there were two albums of zincographs, one with ten prints by Gauguin and one with six prints by Bernard. These lithographs on zinc were some of the earliest prints produced by the Pont-Aven circle and were a major early source of dissemination of the Synthetist style and the Breton subject matter that the artists favoured in their paintings.

Zincography was invented in the late 19th century and was a variation of lithography in which lithographic inks and crayons were used on zinc plates rather than on limestone slabs. By applying the ink with brushes, painterly effects could be achieved and, as evidenced in his *Les Drames de la mer, Bretagne* from the Volpini exhibition, Gauguin obviously appreciated the painterly qualities possible with the technique. He was also fascinated with the various tonalities of ink washes which resulted in a range from almost solid black to pearly light greys in his prints. To satisfy his passion for colour, he printed the Volpini plates on brilliant canary yellow paper. This



yellow can also be found in the background of many Japanese prints and his use of it emphasizes his enthusiasm for Japanese art, one of the important influences on the development of Synthetism. The use of two perspectives in *Les Drames de la mer, Bretagne* - a bird's eye view of the sea and an almost frontal view of

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Preliminary notice of Members' Annual Meeting 1987

THE ANNUAL MEETING OF MEMBERS OF THE ART GALLERY OF Ontario will be held at 5:30 pm, Thursday, June 25, 1987 in The Jackman Hall. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the Members may, if they wish: (a) nominate Members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate Members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any Member may stand for election to the Board of Trustees or the Nominating Committee if the Member shall have been nominated in writing by at least three Members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before

March 31, 1987 and shall be accompanied by both the candidate's written consent to serve if elected, and a résumé of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all Members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by Members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1987, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten Members of the Gallery nominated for election to the Board by the Nominating Committee and the three Members of the Gallery nominated by

the Board for election to the Nominating Committee shall be deemed to have been elected by the Members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by March 31, 1987 and signed by at least 10 Members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

Spring Thing - the Big Break!



BY JAMES WILLIAMSON

FOR MANY YEARS THE SCHOOL BREAK IN MID-MARCH HAS provided Torontonians with a great chance to visit their AGO in family groups. The Gallery's Education Services Division provides programs that combine entertainment and instruction while appealing to all ages.

During this year's *Spring Thing*, the Gallery will be open for five days of programs, from Monday, March 16 to Friday, March 20. Doors will open at 10 am and activities will continue until 5 pm with the addition of a special Wednesday 'Open Night' event.

The visual arts are complemented by the sister arts of music, dance, literature, mime, and theatre. A lively, changing series of memorable events and activities, which many visitors remember fondly, bring in the crowds each year.

There was the fabulous 'Eggsibition' of 1979, where children sketched live chicks in their hatcheries, made up poems and chicken jokes and created 'chicken mobiles'. Captivating performances by such groups as Bread and Puppets Theatre, Theatre in Motion, or Jabberwork and Sons were part of growing up for many youngsters. Many, with children of their own now, received their first impression of the Gallery through drawing, painting, and sculpting 'their own thing' during a school-break visit.

Certainly, the continuous studios in the Activity Centre and the supremely successful *Hands On* room are always big features of March Break. Also popular every year are the challenging quizzes which take teens and adults around the Collection seeking answers in the paintings and sculpture. Attractive prizes are another incentive for the daily surge of young and old waiting at the doors each morning when the security guards open the Gallery for visitors.

The line-up of special programs and entertainment this year is even more exciting than before. A spectacular series of dance performances in the Walker Court will feature the Robert Desrosiers Dance Theatre in their recent new work *Night Clown*. Desrosiers has taken the Canadian dance world by storm in recent times and his *Night Clown*, though aimed at children, will have great interest for all ages. Ten dancers and lots of colourful props will fill the Walker Court with excitement. These performances will take place on six occasions during the week.

Another event which will make the evening of Wednesday, March 18, an especially dramatic occasion is the multiple screening of cult figure Laurie Anderson's *Home of the Brave*. This multi-media performing artist has made a feature-length film incorporating all the music, dancing, singing, and electronic effects of her personal stage performances seen in halls around the world.

A special film program featuring some of the best loved Walt Disney classics is presented throughout the week by the Audio-Visual Centre with the support of AETNA Canada. Films will run at stated times all day



Left: Inner Stage
Below Left: Inner Stage
Below Right: Desrosiers
Dance Company



in The Jackman Hall. *Family Studio* and *Hands On* will be operating from 10 am to 4 pm, and quizzes will be available throughout the day. Highlights for the younger group will be two performances daily by the Inner Stage Theatre Company with such hits as 'Jack and the Beanstalk,' 'Peter Pan,' 'The Velveteen Rabbit,' and three other plays.

Symphony Street, the highly successful children's program of the Toronto Symphony, will present four performances, featuring a trio and a duo of musicians. In a casual group situation, the artists will demonstrate and play their instruments, encouraging children to participate in the discussion.

As always, The Grange is offering special treats 'be-

low stairs' for those venturing into the 19th century. While catching a glimpse of the hustle and bustle of household activity of this gracious historic residence, visitors will also be able to enjoy programs daily in The Grange Music Room.

All the fun and interest of the Big Break is available for regular Gallery admission and, of course, family rates apply. Bring the kids (and the grandparents, uncles, cousins) to the AGO for a super experience! For schedules and locations, please consult p. 6 of AGO News.

James Williamson is head of the Education Services Division at the AGO.

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the figure - is also distinctly Japanese in style, as is the half-fan shape of the print.

Bernard's Volpini prints also owe stylistically to Japanese prints, but he was fascinated with medieval art as well, which he admired not only for its simplicity and emotional intensity but also as a symbol of a lost way of life based on religious values. In 1887 he was exploring a style which involved the use of flat planes of colour bounded by thick outlines reminiscent of stained glass windows. These explorations are reflected in boldly-designed prints such as *Bretons dans une Barque*, a zincograph hand-coloured by the artist in gouache which shows two women of Pont-Aven wearing formal coils and collars being rowed across the Aven river.

The prints of Bernard, Gauguin, and the rest of their circle must be seen in the wider context of the late 19th-century print revival in France. Reacting against photomechanical processes, artists of the 1890s sought to create original prints, emphasizing the handcrafted aspect of printmaking, and desiring uniqueness and beauty of individual impressions. By 1891 and 1892 several other members of the Pont-Aven school, including the theorist Paul Sérusier and the Irishman Roderic O'Connor, had taken up etching, and others were trying lithography and woodcut. Douglas Druick notes in his Foreword to the catalogue: "In their willingness to explore the unique expressive resources of lithography, etching, and woodcut, they reflect the changes in attitudes to printmaking that led to the modern perception of the original print."

After visiting the exhibition, don't miss the opportunity to take another look at the paintings of Gauguin, Bernard, and Sérusier from this exciting period in the history of art, on display in the Permanent Collection galleries.

When the show closes at the AGO, it will travel to the Museum of Modern Art, the Boston Museum of Fine Arts, the Royal Academy of Arts, London, England, and the Art Institute of Chicago. A fully illustrated catalogue is available in the AGO Book Shop.

Brenda Rix is Assistant Curator of Prints and Drawings at the AGO.

Gauguin and His Circle in Brittany.
Margaret Eaton Gallery, March 28 - May 10

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Activity Centre Sunday Studio / 11 am - 4 pm Films Diary of a Country Priest / 1 pm Andrei Rublev / 3:30 pm	2 Gallery & Restaurant closed Mondays: Shops and Coffee Shop open.	3 Tuesday through Sunday Gallery Talks daily. For detailed description of programs consult the Events' listing.	4 Rendezvous with Art / 5:45 pm	5 Stage in: Proposals of Final Competitors / opens Films Les Anges du péché / 7 pm Thérèse / 9 pm	6 Artful Conversation / 11:15 am	7
8 Activity Centre Sunday Studio / 11 am - 4 pm Sunday Concert / 3 pm Films Lancelot du Lac / 1 pm Perceval / 3 pm	9	10	11 Rendezvous with Art / 5:45 pm Jazz Preludes / 8 pm	12 Films Pickpocket / 7 pm Le Samourai / 8:30 pm	13 Artful Conversation / 11:15 am	14
15 Sunday Studio / 11 am - 4 pm Films Four Nights of a Dreamer / 1 pm Toute Une Nuit / 3 pm Sunday Start with Art Cozens / 11 am	16 Spring Thing Hands On / daily Games / daily Family Studio / daily Inner Stage / 11 am, 2 pm Symphony Street / 12:30 & 3:30 pm Walt Disney Animated Films / daily 10:30 am - 4 pm	17 Spring Thing Inner Stage / 11 am, 2 pm Symphony Street / 12:30 & 3:30 pm Films / The Grange / 12:30 & 3 pm	18 Spring Thing Inner Stage / 11 am, 1:45 pm Desrosiers Dance Theatre / 12:30 & 3 pm Films / The Grange / 12:30 & 3 pm Home of the Brave / 7 & 9 pm Rendezvous with Art / 5:45 pm	19 Spring Thing Inner Stage / 11 am, 1:45 pm Desrosiers Dance Theatre / 12:30 & 3 pm Films / The Grange / 12:30 & 3 pm Film Series Bresson and His Influence / 7 & 8:30 pm	20 Spring Thing Inner Stage / 11 am, 1:45 pm Desrosiers Dance Theatre / 12:30 & 3 pm Films / The Grange / 12:30 & 3 pm Artful Conversation / 11:15 am Lecture Remo Salvadori / 6 pm	21 Walt Disney Animated Films / 10:30 am, 12:00 pm, & 2:00 pm
22 Exhibitions Davidson Collection / closes Georges Rouault / closes Activity Centre Sunday Studio / 11 am - 4 pm Films L'Argent / 1 pm The Wrong Man / 3 pm	23	24	25 Rendezvous with Art / 5:45 pm Activity Centre Adult Studio / begins Jazz Preludes / 8 pm	26 Films Les Dames du Bois de Boulogne / 7 pm The Bridegroom... / 9 pm Where Sa Vie / 9:30 pm	27 Artful Conversation / 11:15 am	28 Exhibition Gauguin & his Circle in Brittany / opens Travel 400 The Kingdom of Two Sicilies / begins An Oxford Experience / begins
29 Exhibitions Cozens / closes Displaced Portraits / closes Activity Centre Sunday Studio / 11 am - 4 pm Films Le Diable Probablement / 12 pm The Third Generation / 1:30 pm	30	31 Exhibition The Norcan Gift / continues				

SPECIAL EVENTS

Bresson and his Influence

ROBERT BRESSON IS FRENCH CINEMA, AS DOSTOEVSKY is the Russian novel and Mozart is German music. Jean-Luc Godard

BY JAMES QUANDT

More written about than seen, more influential than understood, more admired than liked, the films of Robert Bresson comprise a sparse canon of daunting beauty and difficulty. Aside from an early comedy, *Les Affaires Publiques* (1934), which Bresson has renounced and is in any case no longer extant, the French master has made only thirteen films over five decades. Together, they constitute an oeuvre of unparalleled stylistic consistency and influence.

Bresson's style, variously characterized as "transcendental" (Paul Schrader), "spiritual" (Susan Sontag), "parametric" (David Bordwell), and "the poetry of precision" (Michel Ciment), is the most singular and uncompromising in the history of narrative cinema. Though frequently classified with Dreyer and Ozu, Bresson is in fact more rigorous than either. Early in his career, he developed a severe, minimalist style which has altered only slightly over the years, though his subjects and sources have ranged widely. As David Bordwell has recently written, Bresson established "a preexistent stylistic system which can reduce almost any subject to its own terms."

This "stylistic system," which Bresson later dubbed *le cinématographe*, arose out of his desire to make cinema express the ineffable, to force its earthly technology and intransigent realism to yield the transcendent, to give it what he called "an interior movement." The hermetic Bresson, whose early studies were in philosophy and painting, was, like Racine, a classicist influenced by Jansenism (the ascetic school of Catholicism concerned with free will and predestination). His attempts to inscribe in the profane imagery of the cinema the spiritual quandary of isolated people in search of grace led him to pare away everything he considered extraneous and false. The style he evolved to express his vision of the quest for redemption in a barbaric world can be defined in terms of denial and avoidance: starkly composed, flat images (derived from Byzantine iconography); elliptical editing (that often leaves out narrative and emotional climaxes); an emphasis on vacant space; the sparing use of



Scene from Robert Bresson's *Une femme douce*.

music (Lulli, Bach, Mozart, Monteverdi); laconic dialogue; the scrupulous avoidance of establishing shots, and a severe reduction in number of shots, character and camera movement, number and types of setting, camera angles and distances, the stylized use of direct sound, a fixation on gesture, a documentary-like materialism; and – most controversial – the use of non-professional actors who are trained in neutral line readings, automatic gestures and emotional inexpressiveness. (The "Bresson face" – hieratic, ascetic, sexless, and sensual – is famous.)

Bresson's obdurate vision and style produced a cinema of paradoxes, in which the denial of emotion creates emotionally overwhelming works and minimalism becomes plenitude, in which physical imprisonment is a central metaphor for spiritual release, and an intense materialism transforms objects and gestures into abstractions of the transcendent, in which "All is Grace," yet suicide is heretically posited as a redeeming way out of a bare, cruel world, and in which that barbaric world becomes a place suffused with spiritual mystery and the possibility of redemption.

Another paradox: Though Bresson's *sui generis* style is so singular and taciturn as to seem resistant to duplication, François Truffaut quickly had to disavow his assertion that "the future existence of a 'Bresson school' would shake even his most optimistic observers. A conception of cinema that is so theoretical, mathematical, musical and above all ascetic could not give rise to a general insight." Indeed, said Godard, one cannot think of another French director who has been so widely influential. Bresson's style and vision have been absorbed and transformed not only



Scene from Robert Bresson's *Lancelot du Lac* (*Lancelot of the Lake*)

by the directors who worked as his assistants – Louis Malle, Claude Miller, and Jean-Marie Straub – but also by political directors (Godard and Fassbinder), British independents (Terence Davies, Bill Douglas), the French New Wave (Truffaut, Rohmer, Rivette, Demy), and their heirs (Léos Carax, Alain Cavalier, Gérard Blain, Aline Isserman, Jacques Doillon), experimental filmmakers (Chantal Akerman, Michael Snow, Mark Rappaport), cinematic mystics and poets from the Soviet Union, Germany and Japan (Andrei Tarkovsky, Sohrab Shahid Saless, Mitsuo Yanagimachi), and American directors of "the cinema of loneliness" (Paul Schrader, Michael Mann, Martin Scorsese). The film series *Bresson and his Influence* explores the sublime work of one of cinema's greatest masters, and his influence on and affinity with several of our most important directors.

For program information see the Events' listing under Films, p. 3.

James Quandt is Film Programmer at Harbourfront.

Exhibitions

Selections from the Roger and Myra Davidson Collection

Sam and Ayala Zacks West and Gallery of Contemporary Art through March 22

Over sixty large-scale works by some of the most significant international contemporary artists from the collection of Roger and Myra Davidson. The selection puts special emphasis on Rauschenberg, Kelly and Stella, who richly represents the key movements of the last three decades. Pop, including Oldenburg, Lichtenstein, and Rosenquist; Minimal with Andre Judd, LeWitt, Morris, and Serra; Colourfield by Bush, Loland, Olitsky, and Poons; and the more recent neo-expressionist and figurative art from Europe and the United States by such painters as Baselitz, Cucchi, Schnabel, and Sultan. The Davidson collection is one of the most important private collections of contemporary art in Canada. The exhibition is organized by the Art Gallery of Ontario.

Georges Rouault: Miserere

Margaret Eaton Gallery through March 22

Although Georges Rouault (1871-1958) did not begin to make prints until the age of 40, he became a prolific printmaker, producing powerful and haunting graphic images. The *Miserere* portfolio, which occupied him for almost ten years, is one of his most outstanding achievements. The portfolio was issued in 1948 in an edition of 450 and includes 58 prints which were made using an unusual combination of intaglio processes. In 1957 the Gallery purchased portfolio number 420 in the edition. This exhibition emphasizes once again the important place held by this monumental series in the history of 20th-century printmaking. Organized by the Art Gallery of Ontario.

Alexander and John Robert Cozens: The Poetry of Landscape

Sam and Ayala Zacks Wing East through March 29

Before Turner, Girtin, and Constable, father and son Alexander and John Robert Cozens created visually stunning watercolours in the tradition of the Picturesque and the 18th-century ideal. The present year marks the 200th anniversary of Alexander's death. The exhibition sheds new light on much of his early work in Russia and England, long the subject of speculation. The 190 works in the exhibition include 75 watercolours by John Robert Cozens which Constable called "the greatest genius that ever touched landscape." Organized by the Art Gallery of Ontario in conjunction with the Victoria and Albert Museum. Sponsored by Midland Bank Canada.

Displaced Portraits: Isaac Applebaum/Ian Wallace

Trier Gallery through March 29

An exhibition of two recent acquisitions, *Portrait Gallery* by Ian Wallace and *Found Green Poster Series* by Isaac Applebaum. These contemporary Canadian artists illustrate through their work that photography may be used as a method to examine both the conditions of the portrait and the museum.

The Norcen Gift: Twentieth-Century Canadian Art

Signy Eaton Gallery through April 19

This exhibition features significant works by contemporary Canadian artists which were recently donated to the ACO by Norcen Energy Resources Limited. Norcen's comprehensive corporate collection began in 1960 with a few inexpensive purchases and grew to nearly 400 paintings. At the time the works were purchased, the now highly acclaimed artists were relative unknowns. The exhibition features the works of who's who in Canadian art, including Jack Chambers, Yves Gauthier, Gathie Falk, and Michael Snow.



Midland Bank Canada, the sponsor of *The Poetry of Landscape* exhibition, has generously donated John Robert Cozen's *The Lake of Albano and Castel Gandolfo* (watercolour over graphite on wove paper, 36.1 x 52.8 cm) to the Art Gallery of Ontario.

Gauguin and His Circle in Brittany: The Prints of the Pont-Aven School

Margaret Eaton Gallery March 28 - May 10

An exhibition of rare experimental prints by prominent 19th-century French artists of the Pont-Aven Circle. This is the first in-depth study of the printmaking activities of the group during the key period between 1888 and 1895. Works by Paul Gauguin, Emile Bernard, Paul Serusier, and Armand Seguin, among others, are drawn from the private collection of Samuel Josefowitz. Traveling and circulated by SITES, the organizing exhibition service of the Smithsonian Institution. Sponsored by Morris Ross/Ledgett.

Exhibition of Stage III: Proposals of Final Competitors

Gallery E March 5 - May 3

An exhibition of architectural models and drawings by the four finalists in competition to design the ACO's \$28-million expansion and renovation program. The exhibition features the proposals of A.J. Diamond and Partners, Barton Myers Associates, Arima and Tesima Architects, and Zeidler Roberts Partnership. The winning scheme of Barton Myers Associates, which was selected in January by a jury of experts, is appropriately highlighted. Visitors are encouraged to comment on the proposed new facilities and suggest specific improvements. An exhibition catalogue is available.

Permanent Collection

Walker Court, Wood, Fudger, Lawlaid, and Leonard Galleries

Fourteenth through 20th-century paintings: 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries

Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery

Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre

Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries

Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by March. Dates are subject to change.

North Baffin Drawings: Collected by Terry Ryan on North Baffin Island

Art Gallery of Greater Victoria through March 22

Sympathetic Realism: George A. Reid and the Academic Tradition

Burlington Cultural Centre March 5-29

Harold Town: A Retrospective

Art Gallery of Nova Scotia, Halifax through March 8

Landscapes of the Mind: Images of Ontario

Timmins Museum: National Exhibition Centre, South Porcupine March 3-29

Photographs of László Moholy-Nagy

Laurentian University Museum and Arts Centre, Sudbury through March 15

Liz Magor

Mendel Art Gallery, Saskatoon through March 29

Preferred Places: A Selection of British Landscape Watercolours from the Collection of The Art Gallery of Ontario

Kitchener-Waterloo Art Gallery through April 26

Weegee

Macdonald Stewart Art Centre.

Guelph

through March 22

A Century of Printmaking in Canada: A Selection of Prints from the Canadian Historical Collection of the AGO

Rodman Hall Arts Centre, St. Catharines through March 1

Vogue and Harper's Bazaar Fashion Covers: 1910-1925

CONTACT Exhibition Athkhan Centennial Museum through March 15

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection

Kitchener-Waterloo Art Gallery through April 12

Rodin to Moore: Sculpture from the Collection of the Art Gallery of Ontario

The Gallery / Stratford March 27 - April 26

William Bartlett's Upper Canada

CONTACT Exhibition Belleville Public Library March 2-28

"Artists with their Work" Programs

Shelagh Alexander: Compilation Photography

Article Inc., Windsor through March 1

Art Gallery of Algoma, Sault Ste. Marie March 19 - April 19

Oliver Gilling: Painting

Tom Thomson Memorial Art Gallery, Owen Sound through March 1

George Raab: Graphics

Thunder Bay Art Gallery through to March 8

Joanne Tod: Painting

Laurentian University Museum and Arts Centre, Sudbury through March 15

Forest City Gallery, London, Ontario

March 27 - April 18

TBA

St. Lawrence College Saint-Laurent Art Gallery, Kingston March 2-26

Philip Hoffman: Film Screenings

The Gallery & Library, Cambridge March 13, 14, 28

Wendy Coad: Painting

S.A.W. Gallery, Ottawa March 14 - April 11

Robert Bowers: Sculpture

Laurentian University Museum and Arts Centre, Sudbury March 18 - April 12

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during March:

Tuesdays to Thursdays at 12:15 pm and 2 pm

Wednesdays at 5:45 pm* and 7:30 pm

Fridays at 11:15 am** and 2 pm

Saturdays at 2 pm*** and 4 pm

Sundays at 2 pm and 4 pm

**Rendezvous with Art*, a new program for the afterwork crowd featuring a half-hour tour followed by an informal discussion over complimentary coffee in the Art Rental and Sales Gallery.

***Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***On the last Saturday of each month, this talk is signed for hearing impaired people. Topic for March 28 is *The Poetry of Landscape*, which will explore watercolours by Alexander and John Robert Cozens.

Unique Opportunity for Gallery Visitors: Evening and Weekend Docents Needed

Would you enjoy working directly with the public within a stimulating and enriching program? The Volunteer Committee of the Art Gallery of Ontario invites applications from people interested in becoming volunteer docents to give guided tours on weekends and evenings to adult visitors to the Gallery.

Those applying must have a background in art history and a demonstrated ability to communicate with the public. The program requires a commitment of approximately 30 hours a month, in order to attend training sessions in the evening in addition to preparing for and conducting public tours.

For application forms please call 977-0414, ext. 200, for further information call ext. 203.



Activity Centre

Adult Studio

March 25 - May 28

The Gallery School continues to offer studio art courses for adults catering to both the novice as well as

SPRING THING, MARCH 16 - MARCH 20

Spring Thing

Monday, March 16 - Friday, March 20

The following March Break events are free with Gallery admission. Times for specific events subject to change.

Hands On

Orientation Room 1 (Lower Lobby)

Monday 10 am - 4 pm

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, line, portraiture, and sculpture are part of the fun.

Tickets for hourly sessions are available on a first-come, first-served basis at the March Break desk in the lobby. Children aged 4-12 must be accompanied by an adult.

Family Studio

Activity Centre

Monday 10 am - 4 pm

A drop-in program open to both adults and children. Materials are available for drawing, painting, printmaking, and three-dimensional work. Gallery School artists are present to provide guidance. Children under 12 must be accompanied by an adult. Recreation groups, clubs or organizations cannot be accommodated. No tickets required, but entry will be granted on a first-come, first-served basis.

Games

Daily 10 am - 4 pm

A variety of games will be available that enhance the viewing of the Collection throughout the galleries. By using quiz sheets, computer-aided programs, or Acoustics guides, both adults and children will enjoy learning more about works of art.

Films

The Grange

Daily 12 noon to 4 pm

Children's movies will be shown in the Music Room at 12:30 and 3 pm from Tuesday, March 17 to Friday, March 20. Admission is free but tickets must be obtained at the March Break desk in the Lobby.

The Jackman Hall

Daily 10:30 am, 2 & 4 pm

Wednesday 10:30 am, 2, 4, 7, & 9 pm

This film series is sponsored by ACO Canada and has been prepared by Julian Grant for the ACO. Our thanks to Criterion for allowing the Gallery access to these films. Our impressive selection of Walt Disney Animated films will delight both adults and children during this week. Classics such as *Sleeping Beauty*, *Pinochio*, *The Great Mouse Detective*, *Dumbo*, and others, will be screened.

On Wednesday March 18, 7 pm & 9 pm, the screening of Laurie Anderson's *Home of the Brave* will take place. This dynamic multimedia performing artist has made a feature-length film incorporating all the music, dancing, singing, and electronic effects of her personal stage performances seen around the world.

All films are free but a ticket is required. They can be obtained one week in advance from the Audio Visual Centre or one hour in advance of each screening. Please note seating is limited to 150 people per screening.

*Saturday, March 14

10:30 am *The Great Mouse Detective*

12:00 pm *Pinochio*

2:00 pm *Sleeping Beauty*

4:00 pm *Milestones for Mickey*

Monday, March 16

10:30 am *Winnie the Pooh*

2:00 pm *Alice in Wonderland*

4:00 pm *Milestones in Animation*

Tuesday, March 17

10:30 am *One Hundred and One Dalmatians*

2:00 pm *Winnie the Pooh*

4:00 pm *Dumbo*

Wednesday, March 18

10:30 am *Sleeping Beauty*

2:00 pm *Winnie the Pooh*

4:00 pm *Black Cauldron*

7:00 pm *Home of the Brave***

9:00 pm *Home of the Brave***

Thursday, March 19

10:30 am *Pinochio*

2:00 pm *One Hundred and One Dalmatians*

4:00 pm *Milestones for Mickey*

Friday, March 20

10:30 am *Alice in Wonderland*

2:00 pm *The Great Mouse Detective*

4:00 pm *Dumbo*

Saturday, March 21

10:30 am *Milestones for Mickey*

12:00 pm *Sleeping Beauty*

2:00 pm *The Great Mouse Detective*

*Please note that films on Saturday are \$3 for adults and \$1 for children.

**Not Part of the Disney Series

Inner Stage

The Walker Court

Monday, March 16 - Friday, March 20, 11 am

Monday, March 16 & Tuesday, March 17, 2 pm

Wednesday, March 18, Thursday, March 19, & Friday, March 20, 1:45 pm

The six performers of the Inner Stage Theatre Company will present quality family theatre, described as both enriching and entertaining. With a minimum of costumes, props, and set pieces, the company asks its audience to "help create" what it sees, using its own inner stages of imagination and together, the actors and audience transform the performance. Monday: *East of the Sun, West of the Moon*; Tuesday: *Jack and the Beanstalk*; Wednesday: *Peter Pan*; Thursday: *Dick Whittington and His Cat*; Friday: *The Golden Phoenix*.

Symphony Street

The Walker Court

Monday, March 16, and Tuesday, March 17, 12:30 & 3:30 pm

An extraordinary musical event that will delight visitors. A trio or duo of professional musicians of the Toronto Symphony, through "music, laughter and learning" will introduce their instruments, perform, and encourage participation with stories, songs, and visual aids. No tickets required.

Desrosiers Dance Theatre

The Walker Court

Wednesday, March 18, Thursday, March 19, & Friday, March 20, 12:30 & 3 pm

The Desrosiers Dance Theatre will enthrall visitors from the age of 5 to 95 with six performances of *Night Down*. This dazzling 40-minute performance by the Company incorporates colourful props and demonstrates Robert Desrosiers' outstanding imagination and skill as a dancer and choreographer. No tickets required.



Walt Disney Productions

the more experienced student. These include introductory, intermediate and life drawing, printmaking, watercolour, sculpture, and painting. Courses are held Wednesday and Thursday evenings from 7 to 10 pm and run for ten weeks. Registration is accepted by mail or in person, and confirmed upon receipt of payment. Early registration is recommended due to limited class size. Tuition is \$110 for Gallery Members and \$135 for non-Members. Cheques may be post-dated to March 25, 1987. Faculty and course offerings are subject to change and available upon sufficient registration only. Call the Activity Centre at 977-0414, ext. 369 for details.

Sunday Studio

Sundays, 11 am - 4 pm
Sunday Studio is a family drop-in program open to the public and Gallery Members alike. Materials for drawing, painting, printmaking and sculpture are available, with guidance provided by Gallery School artists. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations may be accommodated. Sunday Studio is free with admission to the Gallery.

Lectures

Remo Salvadori

Germano Celant
The Jackson Hall
Friday, March 20, 6 pm
In conjunction with the opening of installations at the ACO and the Italian Cultural Institute, Germano Celant, noted critic and curator, will give a slide lecture in English on the challenging new art of Remo Salvadori, whose work was first seen in Toronto in *The European Iceberg* exhibition curated by Mr. Celant. The artist will be present. Free admission.

Organized in conjunction with the Italian Cultural Institute, 496 Huron Street, Toronto.

Courses

The Age of Revolution: Neoclassical and Romantic Art

Dr. Francis Brown, Lecturer, Adult Programs Department
The Jackson Hall
Tuesdays: April 7 - May 12, 1:30 - 3:30 pm
OR
Wednesdays: April 8 - May 13, 6:30 - 8:30 pm

This six-week course will provide an introduction to one of the most fascinating and turbulent eras in the history of painting. The decades following the French Revolution were characterized by conflicting extremes of style and subject that heralded the emergence of the Modern Age. Outstanding artists such as David, Germaine, Delacroix, and Turner will be featured.

Course fee: Members, students, senior citizens \$45; non-Members \$50. To register, send a stamped, self-addressed envelope and a cheque payable to the Art Gallery of Ontario, c/o Scheduling Office, Education Services, or contact Education Scheduling (ext. 200 or 202) to enroll using Visa, MasterCard or American Express. Enrollment confirmed only upon receipt of payment. Please indicate clearly which series (afternoon or evening) you plan to attend.

Gallery Hopping

Make a Date With Detroit!

Tuesday, May 5 & Wednesday, May 6
Join us for a two-day visit to Detroit. Enjoy the treasures of one of America's outstanding Permanent Collections at the Detroit Institute of Arts. Visit includes tour of the internationally recognized Cranbrook Academy and a visit to a private collection. Enjoy lunch and a tour of the Edeol Ford House, followed by a dinner at a private club. Cost per person (based on double

occupancy) is \$265 Canadian and includes one night at the Somerset Inn in Troy, Michigan, Via Rail tickets, chartered bus, entrance fees, and all meals with the exception of breakfast. A project of the Volunteer Committee.

The Grange

The Grange was once a centre of social and political life in Upper Canada. This fine heritage building has since been restored to a Gentleman's House of the mid-1830s and is now among the most popular museums in Toronto.

Free with admission to the Gallery. Entrance to The Grange through the ACO. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call ext. 200. A project of the Volunteer Committee.

Luncheon/Lectures

The Early 19th-Century Garrison Towns
The Sword and Society
The Grange Music Room
Wednesday, April 8, 11 am
Tickets are \$75.00 ACO Members; \$10.50 non-Members

The Grand Tour in the 18th and 19th Century
The Grange Music Room
Wednesday, April 22, 11 am
Tickets are \$75.00 ACO Members; \$10.50 non-Members

Sunday Concerts

Sunday Concert Series
The Walker Court
Sunday, March 8, 3 pm
It has become somewhat of a tradition that each season the Royal Conservatory of Music joins the Art Gallery of Ontario to hold Sunday afternoon concerts at the Gallery that highlight performers from the Conservatory. The March concert features Abraham Galper on clarinet, Martin Beaver on violin, and Marc Widner on piano. Works by Geminiani, Dvorak, Mozart, and Prokofiev. Free with admission to the Gallery.

Jazz Preludes
The Walker Court
Wednesdays, March 11 and 25, 8 - 9 pm
Five composers - who are also the featured musicians - are showcased in an exciting series of duo concerts presented jointly by the ACO and the Toronto-based group, Contemporary Music Projects. Peter Lutek on bassoon and saxophone and Philip Bush on piano will perform on March 11; Ron Allen on shakuhachi flute and saxophone accompanied by singer Zulma Cis, will perform on March 25.

CBC Radio will record the series for broadcast on its AM network show, *Performance*. Presented with the assistance of the Toronto Arts Council and the Canadian Broadcasting Corporation.

Travel AGO

An Oxford Experience

March 28 - April 11
A fantasy trip for anyone who would like to study at Oxford! You will live in Corpus Christi College, dine in its ancient hall, and enjoy morning lectures on art, architecture, and literature. Special private excursions are offered, and there will be ample time for walking, shopping, and exploring pub life.

Boston and Beyond

May 5-8
Join us at the Ritz Carlton Hotel for four exciting days in the Boston area. Tour the Museum of Fine Arts' outstanding American and European Impressionist paintings; visit the rich collection of Isabella Stewart Gardner housed in her Venetian-style palace; and walk the Freedom Trail. Beyond Boston, we will visit the Concord Museum's collection of American decorative

art. Orchard House, home of Louisa May Alcott, and Walter Gropius's house in Lincoln. No - we have not forgotten the Fogg Art Museum, and there is much, much more!

Roaming Scotland

September 9-20
What better time to visit Scotland than early autumn? This is a tour of tremendous variety and excitement - from the bustling sophistication of Edinburgh to the wild grandeur of the western Scottish landscape. Highlights include an excursion to the Isle of Skye, Macbeth's castles of Glamis and Cawdor, a spectacular scenic train ride across the Highlands, and a special tour of Scotland's most outstanding private art collection at Drumlaurig Castle. For the quaffers and duffers, there is also a visit to a whisky distillery and the chance of a golf game at St. Andrews and Tannery. Join us for a walk in the heather and a wee dram at the end of the day.

Poland

October 4-20
The Fall of the year is a specially suitable time to visit this part of Europe. Mellow weather and falling golden leaves enhance the charm of the old architecture of royal castles, palaces, churches, and cathedrals. An occasional rainy day will be perfect for visiting *The Lady with an Ermine* in the Czartoryski's Museum in Cracow or viewing a fine collection of medieval Silesian sculpture in the Wrocław National Museum. We will start our tour with two days in Prague and, after a ten-day exploration of Poland, we will finish with a flourish in Vienna.



Spectrum

Last month, Spectrum, the ACO's video newsmagazine featuring current exhibitions, programs, and events, was aired for the first time on the educational network TVOntario. The show continues in March on the cable network, spotlighting the major exhibition, Alexander and John Robert Cozens, and looking at the care and restoration of watercolours. The exciting scene of art collecting is highlighted through the exhibition, *Selections from the Roger and Myra Davidson Collection*, and a series of interviews with prominent Toronto art dealers.

For more information, call your local cable network or the ACO at 977-0414.

Films

Bresson and his Influence

This program explores the work of the great filmmaker Robert Bresson and his influence on many outstanding directors.

The ACO is grateful to Harbourfront for giving film programmer, James Quandt, the opportunity to prepare this film series for the Gallery. We further appreciate the generous assistance of the Consulate-General of France in making many of the films in this series available. This series is sponsored in part by *The Village by the Grange*.

Tickets are \$3 per screening or \$5 for a double bill, and are on sale in the Audio-Visual Centre or one hour prior to each screening outside The Jackson Hall. A brochure is available. Entrance to all films is through the McCaul Street doors. For further information call 977-0414, ext. 260.



Scene from Robert Bresson's *Lancelot du Lac*.

Thursday, February 26

7:00 pm
The Way to Bresson
(The Netherlands, 1983, col., 54 min.)
Dir: Jurrien Root, Leo de Boer

8 pm
A Man Escaped (Un Condamné à Mort s'est échappé)
(France, 1956, b/w, 102 min.)
Dir: Robert Bresson
Partly subtitled and partly dubbed in English

Sunday, March 1

1 pm
Diary of a Country Priest (Journal d'un Curé de Campagne)
(France, 1950, b/w, 120 min.)
Dir: Robert Bresson

3:30 pm
André Roubliev
(USSR, 1966, col. & b/w, 145 min.)
Dir: Andrei Tarkovsky

Thursday, March 5

7 pm
Les Anges de Péché
(France, 1943, b/w, 90 min.)
Dir: Robert Bresson

Thérèse
(France, 1986, col., 91 min.)
Dir: Alain Cavalier

Sunday, March 8

1 pm
Lancelot du Lac (Lancelot of the Lake)
(France, 1974, col., 83 min.)
Dir: Robert Bresson

3 pm
Perceval
(France, 1978, col., 140 min.)
Dir: Eric Rohmer

Thursday, March 12

7 pm
Pickpocket
(France, 1959, b/w, 75 min.)
Dir: Robert Bresson

8:30 pm
Le Samourai
(France, 1967, col., 92 min.)
Dir: Jean-Pierre Melville

Sunday, March 15

1 pm
Four Nights of a Dreamer (Quatre Nuits d'un Rêveur)
(France, 1971, col., 82 min.)
Dir: Robert Bresson

3 pm
Tout Use Nuit
(Belgium/France, 1982, col., 90 min.)
Dir: Chantal Akerman

Thursday, March 19

7 pm
Alouette
(France, 1967, b/w, 85 min.)
Dir: Robert Bresson

8:30 pm
The Bill Douglas Trilogy
(Great Britain, 1972-78, b/w, 173 min.)
Dir: Bill Douglas

Sunday, March 22

1 pm
L'Argent
(France, 1983, col., 84 min.)
Dir: Robert Bresson

3 pm
The Wrong Man
(USA, 1956, b/w, 105 min.)
Dir: Alfred Hitchcock

Thursday, March 26

7 pm
Les Dames du Bois de Boulogne
(France, 1945, b/w, 90 min.)
Dir: Robert Bresson

9 pm
The Bridgegroom, the Comedienne and the Pimp
(West Germany, 1968, b/w, 23 min.)
Dir: Jean-Marie Straub

9:30 pm
Wre Sa Lie
(France, 1962, b/w, 85 min.)
Dir: Jean-Luc Godard

Sunday, March 29

12 pm
Le Diable Probablement (The Devil Probably)

(France, 1977, col., 93 min.)

Dir: Robert Bresson

1:30 pm

The Third Generation

(West Germany, 1975, col., 110 min.)

Dir: Rainer Werner Fassbinder

Members' Activities

For the following programs, tickets must be purchased in advance. There are no refunds after three working days prior to the scheduled event. To order tickets by mail, please follow instructions on page 6, by credit card, please call 977-0414 and ask for the Volunteer Office. A Member may purchase up to four tickets. The following are projects of the Volunteer Committee.

Sunday Start with Art

A. and J.R. Cozens

Sunday, March 15, 11 am

Join us in the Members' Lounge for coffee and muffins followed by a tour. The watercolours of Alexander Cozens and his son John Robert are examined for their influence on the development of English landscape art. Tickets in advance: \$6.

Joyce Wieland

Sunday, April 26, 11 am

Following coffee and muffins in the Members' Lounge, tour this major retrospective and explore the work of this Toronto artist. Tickets in advance: \$6.

New Members' Party

Thursday, April 2, 5:30 - 8 pm

An Invitation to Members

This special evening of discovery - gallery talks, films, behind-the-scenes tours, and an informal reception - is held to introduce new Members to the Gallery. All Members are invited to enjoy the evening and meet our new Members. Please call the Membership Office (977-0414, ext. 285) to request an invitation.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment. The Centre now has available for rent film classics in video format.

The Restaurant

The popular main floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279. Closed Mondays.

The Coffee Shop

A pleasant snack stop on your ACO tour. Now open Mondays.

Members' Lounge

Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norman Ridley Reading Room

A quiet space off the Members' Gallery, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk

Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about ACO membership are welcomed.

Joyce Wieland

Wednesday, April 22, 9:30 am

A tour of the Wieland retrospective

provides insight into the work of this multi-faceted Toronto artist. Meet first for refreshments in the Members' Lounge. Tickets in advance \$4.50.

Shops and Services

Gift Certificates

Valid for one year and available in denominations of \$10, \$25, and \$50. Redeemable in all ACO outlets: Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery

The works in our extensive collection of prints, paintings, photographs, and sculpture represent a broad spectrum of the current art scene. They may be rented for one to six months and when purchased after rental, up to three months' rent is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop

Bring your looseleaf creative family to the Impulse Shop's special original exhibitions during March Break. Learn the art of paper-folding with Toshi, an experienced 'creator-in-paper' from the Japanese Paper Place. Please call 977-0414, ext. 251 for special exhibition times. Or keep little fingers busy while flying or driving away for the holiday by stocking up on fun, activity items. Marker, lapboards, stubby finger crayons, travelling art supplies, high flying kites to decorate yourself, brand new spring activity books, puzzles, and cut-and-assemble aerodynamic airplanes that really fly. Project of the Volunteer Committee.

The Reproduction Shop

Choose from a wide selection of Canadian and international fine art reproductions and modern posters. Framing and museum mounting services available. Also, easy do-it-yourself instant Laser frames, 10% Members' discount. Project of the Volunteer Committee.

The Jewellery Shop

Artist of the month Tommaso Marci creates exquisite jewellery of rose and black coral, silver and bone, collector pieces for connoisseurs. Project of the Volunteer Committee.

The Book Shop

Videos on children's author/artist Elizabeth Cleaver and author Dennis Lee will be playing in the Book Shop during March Break. Copies of their multiple titles will be on display and available for purchase.



THE BLACK AND WHITE MAGIC BALL

The Walker Court

Friday, April 10

Black and White Magic Raffle. Grand Prizes. Tickets available at the Volunteer Office.

Special Evening for Members

Stage III - The ACO Expands

Wednesday, April 8, 6 pm

What will your Gallery be like in the 21st century? Find out on a tour of the exciting architectural submissions for Stage III. Tour at 6 pm and dinner to follow at 7 pm in The Restaurant. Tickets in advance \$23.

Art in the Morning

Alexander & John Robert Cozens

Wednesday, March 11, 9:30 am

A tour of the Cozens exhibition of watercolours will be preceded by a pleasant gathering with coffee and nibbles served in the Members' Lounge at 9:30 am. Tickets in advance \$4.50.

Joyce Wieland

Wednesday, April 22, 9:30 am

A tour of the Wieland retrospective

Behind the scenes

Valentine N. Stock 1923-1987

THE PRESIDENT OF THE AGO'S BOARD OF TRUSTEES, MR. Val Stock, passed away on January 2, 1987. Mr. Stock was born in Toronto in 1923 and attended the University of Toronto, where he graduated in 1946 with a B.Sc. degree in Engineering Physics. He held the position of Chairman and Chief Executive Officer of Canada Packers Inc. at the time of his death. Mr. Stock is survived by his wife, Georgia, and his children, Michael, Andrew, and Barbara.

Val first joined the Board of the Gallery in 1979. Over the intervening years, he sat on the Acquisition Committee, Future Directions Committee, and Exhibition Committee. He also served as Chairman of the Audit Committee, Annual Giving Fund, Contemporary Collection Committee, and the AGO 2000 Committee. Mr. Stock was elected President in June 1986.

His contribution of time, energy, and commitment to the Art Gallery of Ontario will be greatly missed by everyone who knew him.

Upon Val Stock's death, the Gallery set up a memorial fund in his name. The enthusiastic response that we have received to this fund is indicative of the stature that Val held in the community.

AGO Elects New President

AT THEIR MEETING ON JANUARY 12, THE BOARD OF Trustees elected Margaret H. Bindhardt as Art Gallery of Ontario's new President. Mrs. Bindhardt was born in Cleveland, Ohio, and was educated at Laurel School (Cleveland), St. Timothy's School (Stevenson, Maryland), and Briarcliff College (Briarcliff Manor, New York), where she earned an AAS degree in English/ Speech, Radio, and Drama. Since immigrating to Canada in 1964 she has served, or is serving, on the boards of the Canadian Equestrian Team, the Canadian Opera Company, Young People's Theatre, The Guelph Spring Festival, the Country Day School (Founder), the Toronto International Festival, and the Toronto Arts Awards. She is a member of the Junior League of Toronto and the Board of the Toronto Arts Council.

Mrs. Bindhardt was appointed to the AGO Board of Trustees as a provincial representative in 1980. She has served as Membership Chairman from 1983 to 1985 and has been a member of both the Community Relations Committee and Finance Committee. She was Chairman of the Coordinating Committee (an ad hoc committee of the Board) and is currently

Chairman of the Finance Committee.

The AGO is extremely fortunate to have Mrs. Bindhardt serve the Gallery in this capacity at such a critical time in its history, just when it is embarking on so many new long-range enterprises.

The AGO Takes a Bold Step

IN THE LATE FALL OF 1985 THE DEVELOPMENT OFFICE OF THE Art Gallery of Ontario sat down to review its corporate fundraising strategy. The campaign at the time consisted of two donation options: an annual gift to the operating fund or the sponsorship of an exhibition.

One niche that was not being filled was a middle-ground donation level where a corporation could begin to receive tangible recognition for their gift within a public relations and marketing context. A vehicle by which a corporation could get a taste of sponsorship without taking such a drastic jump in cost was needed. The answer was *Bold Strokes*.

This new program is made up of a series of 3 contemporary art exhibitions, sold by the share in a limited partnership of 15 units. (The cost per share is \$6,000.) Corporations have the flexibility to purchase as many shares as they like. Under the *Bold Strokes* banner, all participating companies receive many of the regular benefits of full exhibition sponsorship, such as the privilege of holding private receptions, participation in a special press conference, and recognition in newspaper and in-house advertising. In addition a highly personal element is being attached—the flexibility to tailor the three events to suit a company's own marketing and public relations needs.

From a business point of view, the *Bold Strokes* look is fresh and innovative. One individual who was impressed and took immediate action was Paul Tutsch of Brendan Wood, Tutsch & Partners Inc., a research firm for the financial sector. He stated, "*Bold Strokes* is a great name. It captures a very important element of our success. Our growth and acceptance is in no small measures due to some rather 'bold' moves."

In developing a strategy to approach corporations to participate in this new program, it was decided that the most appropriate industries were those that were perceived as being highly competitive and on the cutting edge of change; ones that share a common belief in supporting challenging and imaginative work.

A chance meeting in a public commercial gallery set things in motion for the participation of Safer Advertising. Strongly committed to the support of

Canadian art, Morris Saffer, President, was impressed by the creative package and marketing panache of the *Bold Strokes* concept and added his name to the roster.

The first *Bold Strokes* package features two exciting and respected Canadian artists, Betty Goodwin and Shirley Witasalo, and 'hot' New York artist, David Salle.

Bold Strokes is just part of the whole corporate picture. Terry Upson, President of the Chemical Bank of Canada, is chairman of the newly formed Executive Sponsorship Committee. Working with a team of 15 senior executives, a mandate has been established to seek out potential sponsors for all Art Gallery of Ontario exhibitions. Terry was so enthusiastic about his positive experience as a past sponsor of the Lismer/ Harris exhibitions in 1985/86 that he signed up for a share.

There are still a few shares available in the *Bold Strokes* series. Why not take advantage of this unique opportunity to get involved with the Art Gallery of Ontario, one which offers exposure over a two-year period and a highly personal approach to meeting your corporate objectives. Give Diana Reiterberger, Senior Development Officer, a call at 977-0414, ext. 384, and she will be glad to send you a *Bold Strokes* brochure.

Wardair Plays Santa

WARDAIR INTERNATIONAL LTD. PLAYED SANTA CLAUS to AGO staff this year, when they generously donated two airline tickets to anywhere in Wardair's world as the grand door prize at the annual staff Christmas party. Mr. Glenn L. Tibbles, Director of Corporate Administration and Insurance for Wardair International Ltd., was on hand at the party on December 12, 1986, to draw the name of the lucky winner and present the prize.

Diana Prim-Cromarty, an employee in Education Services who has worked at the Gallery for eight years, was thrilled when her name was selected from the two hundred possible winners. Diana and her husband will be able to choose from such destinations as Hawaii, Mexico, and Paris.



General Information

Admission

Adults: \$3.50
Seniors with cards: \$1.50
Fridays FREE for Seniors
Students, full-time with cards: \$1.50
Family (2 adults with children under 19): \$7

Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30-9 pm: FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under): \$15
Non-Resident (100 km beyond Toronto): \$25
Individual: \$35
Family/Dual: \$50
Supporting (tax deductible donation): \$100

Available at the Membership Desk in the lobby and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted. Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday and Sunday 11 am - 5:30 pm; Wednesday 11 am - 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission is FREE on Wednesday nights from 5:30-9 pm.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewelry Shop are open daily 10:30 am - 5:30 pm; Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Friday 11 am - 4 pm; Wednesday 11 am - 9 pm; Saturday & Sunday 11 am - 5:30 pm.

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am to 5 pm; Wednesday 8:30 pm.

The Restaurant

Luncheon served Tuesday - Sunday from noon. Dinner served Wednesday 5-8:30 pm. Closed Mondays.

The Coffee Shop

Open daily 11 am - 5 pm.

Members' Lounge

Open to Members and their guests from noon - 5:30 pm; Wednesday from noon - 9 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please
Address the department specified in Events listing
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.

Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list for third party use.
Telephone (416) 977-0414

AGO NEWS

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